THE RAGTIMER

JULY/AUGUST 1975

PUBLISHED BY
THE RAGTIME SOCIETY

DEDICATED TO THE
PRESERVATION OF
CLASSICAL RAGTIME

MAKE YOUR PLANS EARLY TO ATTEND

THE RAGTIME SOCIETY INC. 11th ANNUAL BASH - 1975 NOTICE

To be held on Saturday October 18th, at TORONTO, 3:00 p. m. to 1:00 a. m.

In the CARA INN located on the east side of the Toronto International Airport.

The entire lower floor complex of the hotel will be available for the Bash
Foyer - Connecting Corridor - Guildhall - Peel Room
3 Pianos - Continuous Cash Bar

PLEASE NOTE: Dinner will be served at 6:00 p. m. SHARP
(Latecomers cannot be served)

Price $15. 00 per person (Bar service costs not included)
Free parking for cars

(SEE BASH REGISTRATION FORM ENCLOSED)

We will be issuing a dinner ticket to be picked up with your registration. Be sure to keep it handy. It will be needed for surrender to hotel staff at the table when the meal is served.

Ragtimers should plan to make the CARA INN the place to stay. (The hotel has 211 guest rooms with color TV) - It then becomes the place where you are most likely to meet your fellow Ragtimers.

Room rates per day are as follows: $25. 00 - Single
$30. 00 - Double or Twin

(See Hotel Reservation Card enclosed)

NOTE: THE ABOVE RATES ARE A SPECIAL REDUCTION FOR REGISTRATIONS MADE AT THE HOTEL USING THE ENCLOSED CARD.

The Hotel promises to guarantee reservations received by October 1st. Thereafter reservations may have to be limited. Some of our local Ragtimers may also wish to become a CARA resident for the big Ragtime Weekend.

Arrangements have been made to obtain the use of the Peel Room (complete with piano) on the Friday evening, October 17th, as a reception and warmup centre for members arriving in the city a day early and for the use of local members who wish to drop in and say Hello. The anticipated time will be 7:00 p. m. to closing.

On Sunday afternoon October 19th accommodation will be available from 1:00 p. m. until 6:00 p. m. for an afterglow fellowship period of our visiting members in particular. Local members are welcome to attend.

Please mail your advance BASH registration and remittance for arrival by Oct. 4th at THE RAGTIME SOCIETY ADDRESS. Keep in mind that registration acceptance may have to be limited to advance registrations.

FOUNDED 1962
INCORPORATED 1970

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

PLEASE READ

It's BASH registration time again.

THE RAGTIME SOCIETY INC.
11th ANNUAL BASH
WEEKEND OF OCTOBER 18th, 1975

"THIS IS THE RAGTIMER WITH THE PARTICULARS!"

RAGTIME...
UNDER YOUR HAT

A helpful reminder! Don't forget to mention the necessary increase this year in our annual SOCIETY membership fee (now $8.00), when you give details to prospective members.

Despite the unusual heat wave we have been having here at Toronto this summer, the directors of the SOCIETY have been working hard on plans for another BASH in October.

This issue of THE RAGTIMER is accompanied by the registration particulars. Please note that your registration for attendance at the Bash must be sent to the SOCIETY. If you plan to stay at the CARA Inn, your reservation for hotel accommodation must be arranged directly with CARA Inn on a separate basis. General particulars appear on page 2 of this issue of THE RAGTIMER. We are looking forward to another happy reunion of Ragtimers. Again we urge you to send in your Bash registration promptly. We have to make firm arrangements with the Hotel. Unexpected arrivals are an upset to planning. We don't want to be placed in the position of having to turn away members and their guests at the last minute.

Make the BASH a ragtime must!

We are delighted at the international coverage given to member HARVEY ROEHL through the July/August issue of THE SATURDAY EVENING POST in an article featuring Harvey and his very significant collection of mechanical musical devices. Congratulations Harvey!

(continued on page 4)

THE RAGTIMER is the official publication of THE RAGTIME SOCIETY Inc., P.O. Box 520, Weston, Ontario, Canada, M9N 3N3. All rights of THE RAGTIMER are reserved to the Corporation. Membership is $8.00 per year and includes all issues of THE RAGTIMER published during the current year.

Another interesting event which comes to our attention is the special program planned for July when one of England's greatest ragtime pianists NEVILLE DICKIE will be guest-pianist in Concerts at the Mekanisk Musik Museum in Copenhagen, Denmark. He will be joined by ragtime pianists STEEN CHRISTENSEN, LEIF SLOT and PETER FAHRENHOLTZ. Neville, Steen and Peter are all members of our SOCIETY and very active in the promotion of ragtime. We send our best wishes.

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NOTICE TO OVERSEAS MEMBERS
OF THE RAGTIME SOCIETY

When sending money for purchases or membership renewal PLEASE use a postal money order that is cashable in Canada, in Canadian funds.

Other methods of payment are often held up, and sometimes cannot be cleared because of international complications. Your cooperation and understanding will be appreciated.

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SCOTT JOPLIN REDISCOVERED - PART 9

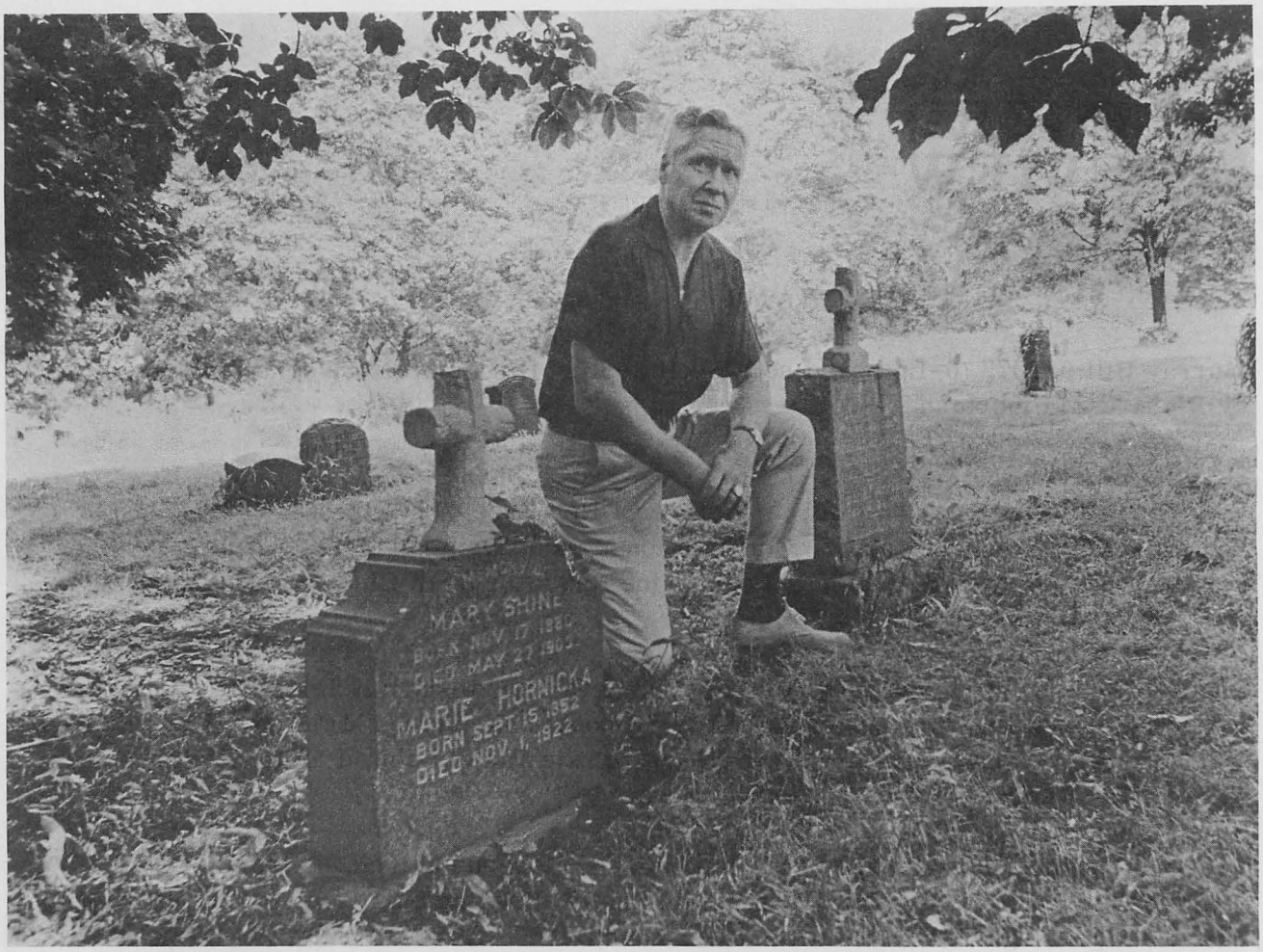
In the January/February 1974 issue of THE RAGTIMER we published a short report from member Tom Noel of Brooklyn N. Y. under the title SCOTT JOPLIN FORGOTTEN. Tom told us of his search and the locating of Scott Joplin's unmarked and forgotten grave. The information, published in THE RAGTIMER, was picked up at Sedalia, Missouri and did the circle back to New York where it came to the attention of The American Society of Composers, Authors and Publishers (ASCAP). Last fall, that Society placed a permanent marker at the grave site.

The grave is situated in St. Michael's Cemetery at Astoria in the borough of Queens, New York. On Sunday, August 18th, 1974 a small group of some thirty ragtimers and other interested persons quietly gathered at the grave of Scott Joplin, and as reported in the newspapers at the time, "to pay their respects to the composer and to express their feelings of shame that this renowned and unique American lies in an unmarked grave in Queens."

For the record, we reproduce the official photographs of Tom Noel kneeling at the grave and that of the grave marker placed later by ASCAP. The ASCAP photograph was presented to Tom by Walter Wager, Director of Public Relations, for that Society.

As a culminating sequel to the events, we pass along summing up comments contained in a recent letter from Tom.

"Rudi Blesh, who was present at the brief ceremony at Joplin's grave told me that the cemetary Superintendent added the information that there are two other persons buried in the same grave, one having died a few days before Joplin and the other a few



TOM NOEL at the grave of SCOTT JOPLIN

days after. Presumably Joplin is the one in the middle". Tom goes on in reaction, "Isn't that sad? Poor Joplin doesn't even have a grave of his own. As Jelly Roll Morton said, 'People act very savage in this world' or so it seems."

RECORD REVIEW

by
TEX
WYNDHAM

Murray Hill 931079 (5-Lp boxed set) 'Scott Joplin" His Complete Works', piano solos by Richard Zimmerman.

Selections:

Record 1 - Please Say You Will, A Picture Of Her Face, The Great Crush Collision March, Harmony Club Waltz, Combination March, Original Rags, Maple Leaf Rag, Swipesy, Sunflower Slow Drag, Peacherine Rag, Augustan Club Waltz, The Easy Winners, Cleopha.

Record 2 - The Strenuous Life, I Am Thinking Of My Pickanniny Days, The Ragtime Dance, A Breeze From Alabama, Elite Syncopations, March Majestic, The Entertainer, Something Doing, Weeping Willow, Little Black Baby, Palm Leaf Rag, The Favorite, The Sycamore.

Record 3 - The Cascades, The Chrysanthemum, Rosebud March, Bethena, Leola, Sarah Dear, Binks' Waltz, Eugenia, Antoinette, Snoring Sampson, Gladiolus Rag, Searchlight Rag, The Nonpareil, When Your Hair Is Like The Snow.

Record 4 - Rose Leaf Rag, Heliotrope Bouquet, School Of Ragtime, Fig Leaf Rag, Sugar Cane, Pine Apple Rag, Wall Street Rag, Solace, Pleasant Moments, Country Club, Paragon Rag, Euphonic Sounds, Stoptime Rag, Felicity Rag.

Record 5 - Highlights From 'Treemonisha' (medley of excerpts from thirteen numbers), A Real Slow Drag, Prelude To Act 3, Frolic Of The Bears, Lovin' Babe, Scott Joplin's New Rag, Kismet Rag, Magnetic Rag, Reflection Rag, Silver Swan Rag, Lily Queen, Sensation.

A definitive Joplin collection; everything is here, beautifully recorded -- even a Joplin arrangement of a pop tune, "Lovin' Babe", discovered at the Library of Congress by Society member Thornton Hagert in July 1974 while the recording sessions were in progress. The Lps are nicely complemented by an illustrated booklet, written by Zimmerman and Ian Whitcomb, providing appropriate background data and references to additional information. A careful and thorough job indeed.

This very lengthy program is nevertheless well suited to extended listening -- a tribute to the variety and depth of Joplin's works as well as the sensitivity and flawless technique displayed in Zimmerman's interpretations. Dick plays the more reflective selections with proper restraint, but within that framework, he maintains your interest from tune to tune by wisely choosing to develop Joplin's optimism and rhythmic flow

rather than the sense of melancholy that permeates a number of these compositions. Joplin's scores are closely followed, exceptions generally being for tastefully inserted embellishments but with a few instances of major deviations -- the raggedy filling in of the fourth strain repeat on "Cleopha", for example, which works quite well, in contrast to Dick's astonishing choice to abandon "Sensation" to a rushed, undignified, overly-jazzed-up ride.

Make no mistake, though; this is a first-class, impressive set that every serious ragtimer ought to have, the virtually non-existent weak spots being perhaps inevitable in a project of this magnitude. Joplin on Lp, complete and well done; not so long ago, it seemed like too much to hope for and now it's here.

* * *

Genesis GS 1051 'Zez Confrey Played By John Jensen', piano solos.

Selections: Poor Buttermilk; Dancing Shadow; Kitten On The Keys; Flutter By, Butterfly; Elihu's Harmonica; Greenwich Witch; You Tell 'Em Ivories; Grandfather's Clock; Jack In The Box; Jay Walk; Blue Tornado; My Pet; Fantasy (classical); Fantasy (jazz); Novelette; Smart Alec; Valse Mirage; Coaxing The Piano; Rag Doll Dimples; Dizzy Fingers.

Zez Confrey's genius lay principally in his innovative ability to realize the technical potentialities inherent in a keyboard instrument, such as intricate cross-handed passages or distinctive tone clusters or simultaneous contrasting rhythms, within compositions that embody well-integrated musical statements. Unfortunately, his works are so extraordinarily difficult, often calling for complex material to be executed with lightning speed, that, despite their brilliance and overall high quality, few contemporary ragtimers have attempted to include much Confrey in their repertoires (with the possible exception of "Kitten On The Keys", a masterpiece that fully deserves its place among the most famous rags).

This excellent Lp takes a giant step toward filling that void. Confrey has an ideal interpreter in Jensen, whose crystal-clear articulation brings out each note of the scores without any sense of strain. All twenty tunes are performed as written, covering not only Confrey's marvelous, imaginative rags (nearly half the album, appropriately given a slightly swingier rhythm than the remaining more academicly-rendered selections) but several near-rags, a light classic, a waltz, and other numbers indicating the broad range of Confrey's output. Superb in every way -- for general listening, for study by aspiring novelty ragtimers who have the music for these seldom-recorded titles, for the historically-minded who will relish Dave Jasen's well-written and informative liner notes, for anyone very deeply into ragtime.

* * *

Jazzways JW 106/4 'It's Rag Time', played by Chuck Folds, piano, and Jackie Williams, drums.

Selections: Riverboat Shuffle; Sunflower Slow Drag; Panama; Morton Medley: Buddy

Bolden's Blues, Sweet Substitute, Winin' Boy Blues; Dill Pickles; Heliotrope Bouquet; Old Fashioned Love; Ragtime Nightingale; Mule Walk; Carolina Shout; Russian Rag.

Available from Jazzways, 47-20 Bell Blvd., Bayside, New York 11361 (U. S. price $6. 95).

It has become a virtual cliche among ragtimers that, for many years, the general public's conception of ragtime was conditioned by a large proportion of "ragtime" recordings performed on fuzzy-sounding, worn-out "honky-tonk" pianos by musicians who were principally jazzmen and who displayed only a superficial grasp of ragtime. Such recordings are still appearing, and this one is one of them. While it is not all bad, there are not enough worthwhile moments here to support an investment in the Lp, particularly in light of the relative abundance of far superior stuff on the market.

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JERRY VOGEL CELEBRATES HIS 65TH YEAR IN TIN PAN ALLEY

We send congratulations and continuing best wishes to member Jerry Vogel. Three of his songs were chosen charter members of the American Music Hall of Fame. He says he owes it to the songwriters that brought him the songs, like Shelton Brooks for SOME OF THESE DAYS; Jack Norworth for TAKE ME OUT TO THE BALL GAME and SHINE ON HARVEST MOON; Frank R. Adams and Will M. Hough for I WONDER WHO'S KISSING HER NOW. His firm proudly proclaims "The Old Songs are The Best Songs".

In 1935 he was rewarded for his kindness to Lottie Joplin with the gift of some of her husband's rags to publish. Jerry published three of Scott's compositions: SEARCHLIGHT RAG, FIG LEAF RAG and ROSE LEAF RAG. He has these and many other rags currently available for sale as well as the Scott Joplin endorsed WINN'S PIANO INSTRUCTION BOOKS. Another big number is the Wheeler arrangement of Euday Bowman's 12th STREET RAG. The full catalogue of Jerry Vogel Music Co., Inc., 121 West 45th St., New York, N. Y. 10036, U. S. A., contains a gold mine of music of the ragtime era. Jerry offers a free complete catalogue called "Memory Lane Melodies". He has many of the great old rag songs like: Any Rags, Bill Bailey, Don't Go In The Lion's Cage Tonight, The Preacher And The Bear and A Lemon In The Garden of Love, to name only a few. Our members may wish to write Jerry's Company for more information.

Mr. Tin Pan Alley, as Jerry is often called, likes to be known as "The Kandy Man". For more than fifty years, Jerry has been passing out candy treats, as a personal hobby project, to hospital patients and shut-ins. As a further hobby he maintains a free information service on old songs. May you have many years yet to keep up the good work!

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THE ELEVENTH ANNUAL NATIONAL RAGTIME FESTIVAL
GOLDENROD SHOWBOAT - ST. LOUIS, MO. - JULY 7 TO 12, 1975

By Tex Wyndham

When I arrived in St. Louis on July 7 to play the annual festival, I couldn't help but feel a special thrill at being, for the first time, in this city redolent of ragtime history. In fact, Thursday afternoon found me making a pilgrimage out to Forest Park, site of the 1904 St. Louis World's Fair, to see the spot that inspired so many fine rags; even played "St. Louis Rag" and "The Cascades" during my scheduled solo sets that night while recalling the day's activity.

But for most visitors, the musical scene is everything, and that happens simultaneously at five locations for six nights aboard the Goldenrod Showboat, moored on the Mississippi in the shadow of the Gateway Arch. The audience is not told who would appear where or when, so each person meanders to the sounds that attract him. This procedure prevents uncomfortable crowding at any one spot and with all the stars on hand, it works quite well -- no matter where you are, something worthwhile is happening and a tasty surprise waits in the wings.

For the jazz fans, several St. Louis-based bands were on deck, augmented by three heavyweight outfits from the hinterlands -- Boston's New Black Eagle Jazz Band, the Salty Dogs out of Chicago, and Waldo's Gutbucket Syncopators from Ohio (mostly). Each one was a quality group with its own distinctive approach, making for plenty of variety in the program.

Regular attendees at the annual Society Bashes already know many of the ragtime artists -- Dave Jasen, Terry Waldo, George Hicks, Ben Conroy, Trebor Tichenor, Mike Montgomery, Tom Shea, Charlie Booty -- who were appearing along with talented St. Louis pianists Bob Ault, Darrell Ott, John Gazzoli, and Jean Kittrell. Piano, plus vocals, was my principal weapon too, but with the atmosphere so congenial to formation of spontaneous ensembles, my cornet saw a lot of action, generally on sets featuring Jean and Mike, and as the festival closed at 1:00 a. m. Saturday night I was experiencing the distinct pleasure of sitting in, on second horn to Bill Mason's sparkling lead, with the incomparable St. Louis Ragtimers.

It was that kind of a week -- everybody, fans and musicians, digging each other and maintaining a spirit of flexibility that kept a phalanx of performers moving according to a complex pattern while giving each one a fair share of the spotlight and plenty of chance to jam. Tom Shea was often surrounded with various musicians, usually including guitarist Dawes Thompson, but ranging -- at various times -- from washtub bass rhythm through full-scale Dixieland units; Bob Ault produced a battery of esoteric stringed instruments and worked out some interesting duets with Dave Jasen; Don Franz stepped down from the tuba chair with the St. Louis Ragtimers and turned in most creditable banjo with some crisp combos; and so it went.

Really a ragtimer's paradise -- even with six nights, you can't hear it all or even get your fill of your special favorites. You have to be there to believe it.

TREBOR JAY TICHENOR TURNS "LIVING A RAGTIME LIFE" INTO AN ACTIVE REALITY

Many of our members know Trebor as the resident "Professor" at the ragtime piano on the Goldenrod Showboat. He is always at the centre of planning for the annual National Ragtime Festival held at St. Louis each year. But there is another intensely active side to Trebor's commitment to ragtime. He teaches ragtime history at Washington University. He is a leading ragtime historian and is currently co-authoring a book with his fellow Ragtime Society member Dave Jasen. (This book will be entitled "RAGTIME, AN ORIGINAL AMERICAN MUSIC" and is scheduled for publication in 1976 by Seabury Press - an eagerly awaited event.)

Trebor is a noted authority on ragtime music and has made several important recordings which include some of his own compositions. He also hosts a weekly radio show called "RAGOPHILE" which can be heard on University of Missouri - St. Louis radio station KWMU 90.7 FM Stereo every Friday evening at 6:00 p. m.

Something new has been added. We wish to thank Mrs. Betty K. Meyer of Kirkwood, Missouri, for bringing to our attention that Trebor is now writing a "RAGTIME ROUNDUP" column for the KWMU Fine Arts and Public Affairs Magazine. The following gives excerpts from his May, 1975 column:

> "The ragtime revival of the seventies, sparked by a worldwide awakening to the genius of Scott Joplin, continues to celebrate the King of Ragtime Composers with two achievements of special note: Joshua Rifkin has done his third and final Joplin LP for Nonesuch, which contains such rarely heard gems as "Country Club" and "Nonpareil," in addition to a definitive version of "Cascades." Rifkin recently ended his successful Joplin performing career in the ragtime heartland with a moving concert at the University of Missouri-St. Louis. In his careful treatment of Joplin, both live and on record, he has emphasized the melodic resources of the composer, as well as Joplin's flair for subtle detail and emotional complexity.
>
> The Joplin piano roll series on Biograph has ended with Volumes 4 and 5, compiled and with notes by collector-historian Mike Montgomery and myself. Volume 4 features Joplin rags from "The Sting," and Volume 5 contains rarely heard Joplin works.
>
> Terry Waldo LP entitled "Snookums Rag" produced in St. Louis by Dirty Shame Records. While occasionally taking liberties with Matthews, Waldo's approach is more in tune with the strong rhythmic features of the "Pastimes." This record is also a delight for lovers of rarely performed rags such as C. L. Johnson's "A Black Smoke" and "Snookums Rag," and is climaxed by a great performance of Luckey Roberts' "Spanish Venus" (the Eubie Blake arrangement).
>
> In the early days of recording, the piano was rarely used as a solo

instrument because it reproduced so poorly. Thus, most ragtime on early 78's was arranged for and performed on the five string finger style banjo by its two leading artists, Vess L. Ossman and Fred Van Eps. Yazoo Records has issued fourteen of these on "Kings of the Ragtime Banjo." These remarkable performances, from between 1900 and 1919, are a beautiful documentation of America's original and most complex banjo art, now nearly lost. This LP was compiled by leading ragtime pianist and historian David Jasen, whose reissue projects are bringing to light the rich heritage of ragtime on record and the surprising diversity of the ragtime idiom. Another banjo ragtime reissue by Jasen is "Harry Reser, Banjo Crackerjax," also on Yazoo. As the piano rags evolved into the novelty idiom of the twenties, Reser created a parallel development, a novelty rag idiom for the later tenor banjo. All ten of his originals are reissued here in addition to an incredible rendition of "Kitten on the Keys" by Zez Confrey.

An exploration of the novelty piano music of Confrey is "You Tell 'em Ivories" by Milton Kaye on Golden Crest, which features both novelty rags and more atmospheric pieces. Kaye brings an enthusiastic, sure technique to Confrey, the prolific pioneer of the novelty idiom - the final development of ragtime.

Eubie Blake continues his own series of LP's on Eubie Blake Music with Volume 5 "Live Concert," and Volume 6, which features the Blake classic, "Troublesome Ivories," and Eubie's unique conception of Joplin's "Elite Syncopations." Side 2 features the piano virtuosity of another West Coast pianist, Jim Hession.

Max Morath's latest project on Vanguard is a slickly produced tribute to Irving Berlin's early songs, and some of the tracks feature some of Max's best recorded vocals to date. Especially fine is "Everything in America is Ragtime," which is nearly as timely now as it was then."

(ED. NOTE: Most of the ground covered by the excerpts and the balance of the columns have been given full treatment by TEX WYNDHAM in his RECORD REVIEWS in THE RAGTIMER.)

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SCOTT JOPLIN SHARES THE SPOTLIGHT WITH WILLIAM SHAKESPEARE

The music of Scott Joplin was heard at the 23RD STRATFORD FESTIVAL held in Stratford, Ontario on July 13th. The interesting observations of Michael Schulman appeared in his review published in the music section of The Globe and Mail, Toronto, on July 14th, 1975, as follows:

"FROM SPOHR'S FLUFF TO JOPLIN'S RAGS

Odd numbers dominated yesterday afternoon's concert at the Stratford Festival Theatre, as the Stratford Festival Ensemble performed three works: Ludwig Spohr's Nonet, Aaron Copland's Appalachian Spring Suite in its original version for 13 players, and five rags arranged for 11 instruments from Scott Joplin's Red Back Book.

Spohr's Nonet in F Major, scored for wind quintet and string quartet (the double bass replacing the second violin) dates from 1813. It is an amiable piece of fluff in the classical four movements of which the tuneful scherzo effectively contrasting the two instrumental groups, was most enjoyable.

The nine musicians, performing without a conductor, played with grace and mellowness. Special mention is due violinist Young Dae Park, flutist Tom Kay and oboist Richard Dorsey for the deft way they tossed off their frequent solos.

The ensemble's conductor Raffi Armenian wielded the baton for the Copland. Copland's chamber scoring for Appalachian Spring was dictated by the small pit at the U. S. Library of Congress where the ballet was premiered. His later symphonic version has become so familiar that even Armenian's very sensitively balanced and lovingly phrased interpretation, aided by his excellent wind players, could not keep the version heard yesterday from sounding pale and undernourished.

For the Joplin rags, Armenian was at the piano, but the arrangement published in the Red Back Book gave nearly all the melodic work to other instruments, so that clarinetist Victor Sawa, flutist Tom Kay and trumpeter Jim Spragg (a last-minute substitution for the ensemble's regular trumpeter) had the most to do.

The five rags heard yesterday were Maple Leaf Rag (no Canadian content, this rag being named for a local Missouri club), Sugar Cane, Sun Flower Slow Drag, The Easy Winners and the inevitable Entertainer, the rag made famous in the movie, The Sting. These rags were among those published in a collection called Fifteen Standard High Class Rags, which gradually became better known as the Red Back Book.

The classically-trained Stratford Festival Ensemble did not seem comfortable as they stiffly played Joplin's unbuttoned music. Recently Joplin's rags have begun to be accorded "classical" status, but this may be for reasons having more to do with black pride, white guilt and discrimination-in-reverse than with mere musical matters. But that's a subject for sociologists, not music critics, to worry about!"

(Ed. Comment: In the Newsletter for June, 1975 of the Harvard Graduate Society for Advanced Study and Research an article appeared covering EUBIE BLAKE'S visit to Harvard on the occasion of his 92nd birthday. The following observation

was made in the article: "The renewed popularity of ragtime piano music by composers like Eubie Blake and Scott Joplin comes after almost 40 years of obscurity, which for the most part grew out of racial prejudice". Our member THOMAS W. PERRY of Watertown, Mass. made an observant comment about this whole business of ragtime and race in a recent letter as follows: "I am troubled by that part of the revival of this fine music which rests not on an understanding and liking for the music itself, but on white liberal feelings of racial guilt - which ultimately are patronizing toward the music itself, instead of respectful and loving." We agree with Tom. Ragtime is an original form of American music which has been embraced by many races and enjoyed by all who truly fall under its spell.

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JAZZ FOR A SUMMER EVENING - 1975 - NEW YORK

McGraw-Hill, Time, Exxon and Rockefeller Center got together in sponsoring a six concert series in June and July. The summer concerts had been inaugurated with enthusiastic response last year.

Ragtime was represented and performed along with jazz piano, by two of the giants of their respective idioms.

The publicity for the series put it this way: "Whether your taste in jazz runs to ragtime, swing, progressive or popular, you're sure to find a suitable sound at 'Jazz For A City Evening', Wednesday evenings from 4:30 to 6:00 p. m. at various Rockefeller Center locations."

Two of the six concerts were:

June 25 - Earl "Fatha" Hines - jazz piano - Rockefeller Plaza.

July 9 - Eubie Blake - ragtime piano - McGraw-Hill Park.

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NOTICE OF CATALOGUE PRICE CHANGE

See Catalogue effective January 1975

(page 4)

BP-900 THEY ALL PLAYED RAGTIME
by RUDI BLESH & HARRIET JANIS
NEW price $6.00

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(Ed. Comment: David Wallace, Jr. of Overland Park, Kansas, sent in the following information taken from The Kansas City Star of Sunday, April 6, 1975)

SCHOOL NAMED FOR SCOTT JOPLIN

Chicago - A Chicago elementary school has been rededicated the SCOTT JOPLIN ELEMENTARY SCHOOL.

Jerry Butler, singer, represented the American Society of Composers, Authors and Publishers, which installed a bronze plaque honoring Joplin, who died in 1917.

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Letters are welcome from members. Excerpts believed to be of general interest are passed along in this section of THE RAGTIMER.

(Ed. Comment: We all know that music is a universal language. It's just as easy to state your ragtime needs in another language, which please witness.)

To The Ragtime Society. Will you friendly admission me too member of your club and you magazine send over here.

Friendly and Thank You
Kurt Andersen, Taastrup, Denmark.

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I have just signed a contract to write a book on ragtime for Hawthorn Books. Tentative title is, "This is Ragtime."

I will be using much of the material that I assembled for my National Public Radio series of the same name, but I need some additional information. I would like to cover what has gone on in the ragtime field in the last few years. I hope to have the manuscript completed by July 1 of this year.

The book is not designed to replace the few other books available on the subject, but I would like to set the record straight on a few points.

Terry Waldo, Columbus, Ohio, U. S. A.

(Ed. Comment: We are certain that Terry's book will be a welcome addition to the growing ragtime library. His book outline promises an excitingly wide and pertinent coverage. The following is the outline sent along by Terry.)

BOOK PROPOSAL

THIS IS RAGTIME

It is the central thesis of the book that to understand ragtime, one has to understand the many views of ragtime that have prevailed throughout its long history. For this reason, ragtime will be explored from many angles. This will include ragtime as folk music, classical music, popular music, and jazz. The author will attempt to cover every major figure in the history of the music to the present, and present a guide to the musical approach and style of each one. The book will also include a recommended discography.

CHAPTER I: Introduction--The Roots of Ragtime. Tells how ragtime evolved.

CHAPTER II: Ragtime as Folk Music. Before 1890, ragtime was transmitted from musician to musician. Chapter II explores the traveling musicians (banjo, marching bands, piano players), minstrel shows and early ragtime enthusiasts such as "Blind" Boone and Gottschalk.

CHAPTER III: Ragtime as Classical Music. In the late 1890's, Scott Joplin and associates started notating ragtime seriously--to be considered in the same vein as the European classics. This chapter tells the story of Joplin.

CHAPTER IV: The Piano Rag. The story of the many early contributors to the written form. This includes the composers directly influenced by Joplin, such as James Scott and Joseph Lamb, and many others from all parts of the country.

CHAPTER V: Ragtime From the East. Eubie Blake, James P. Johnson, Fats Waller, and other "stride" piano players are covered. The line is drawn between the very early pre-1890 players down to Thelonious Monk.

CHAPTER VI: New Orleans--Ragtime as Jazz. "Bunk" Johnson, "Jelly Roll" Morton, and King Oliver are included.

CHAPTER VII: Ragtime as Popular Music. Tin Pan Alley, the sheet music and recording industries are discussed.

CHAPTER VIII: Ragtime as Novelty Piano. Zez Confrey and the other novelty rag composers of the 20's are discussed.

CHAPTER IX: The Ragtime Revivals. 1940's and 50's--ragtime as jazz and dixieland; 1960's--ragtime as folk music, ragtime as popular music; 1970's--ragtime as classical music--the Scott Joplin Revival.

CHAPTER X: How to Play Ragtime. A summary of the central principles contained in the book.

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(Ed. Comment: A Toronto secondary school teacher administered an IQ test for ragtime knowledge using some 100 high school students with interesting results)

"I gave them the test at the start of a 90-minute session on the half century of ragtime that preceded THE STING.

- 2 out of 3 thought Marvin Hamlisch wrote the music for The Sting.
- Hamlisch topped the best-known composer list, followed by Joplin and Irving Berlin in that order.

In other highlights: most thought ragtime pianists rarely know how to read music; most equated ragtime with honky-tonk; and few had heard of the Maple Leaf Rag.

Having said that, there were eight to ten students who were extremely knowledgeable. That's probably a higher percentage than one would have found three years ago. And by the time we were through, Marvin Hamlisch and Scott Joplin were back in proper perspective."

Jack Hutton, Toronto, Ontario, Canada

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I must let you know that MR. EUBIE BLAKE came to Paris last November. During three days, I recorded for T. V. seven hours of the music and the talking of this wonderful man! I plan to make eight programs of one hour each retracing his full musical biography.

Jean Christophe Averty, Suresnes, France

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Scott Joplin's opera "Treemonisha" was beautifully performed in Houston, Texas, May 23 - June 4. (Presented by Houston Grand Opera).

I attended several times and each evening the cast was given a standing ovation. Even the lights had to be turned out to get everyone to go home. The audience was left standing in the dark still applauding. The scenery, singers, dancers and the orchestra were fantastic.

Ten thousand people experienced a glorious evening.

Mrs. Burke Murdock, Highlands, Texas, U. S. A.

(Ed. Comment: It was so good that two New York producers are interested in the prospects of moving the production to Broadway.)

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Seventeen year old George Foley of Cleveland Heights, Ohio is a new member but already an old hand at composing rags. So far it's CHINATOWN RAG, CLEVELAND RAG and SILVER SHADOW RAG. He is playing ragtime in public and gave his first solo piano ragtime Concert at Parma, Ohio last December. That's quite an imposing start for a member of the younger set of ragtimers.

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CAPSULE
INFORMATION
RELEASES ---------- FOR HAPPY HUNTING

NOTE: We often receive information from members and other sources which can be passed along in brief form as items of possible general interest. CAPSULE INFORMATION RELEASES do not refer to items or material which can be obtained from the SOCIETY. Further, we do not guarantee the accuracy of the information given. Under the conditions stated, we are able to publicize a broader coverage of promising information coming to our attention.

Journal - THE RECORD COLLECTOR'S JOURNAL published monthly. Write to P. O. Box 1200, Covina, California 91722, U. S. A. Mark Elliott is the publisher. Covers 78's, 45's and 33's in all music categories. Includes articles on phonographs, piano rolls, cylinders and jukeboxes.

Sheet Music - Member DAVID R. LEE has two of his own ragtime compositions in published sheet music form. They are PUSSY CAT RAG and SCOTTY DOG RAG. Members will remember his fine performance at the 1974 annual BASH. Available at $1. 00 each postpaid from Dun-Val Music Publishers, 4 Dundana Ave. , Dundas, Ontario, Canada, L9H 4E6.

LP Records Banjo Music - EDDIE DAVIS PLAYS RAGTIME P7401 (U. S. price $5. 98) The classic ragtime of Scott Joplin played by two banjos - 2nd banjo - Buck Kelly.

- EDDIE DAVIS JUST FOR FUN P7402 (U. S. price $5. 98) The jazzed ragtime of Jelly Roll Morton - record includes novelty tunes played by a ten piece orchestra.

Both records and music for banjo duets available from PA DA Publishing and Recording, 27 Washington Square North 4D, New York, N. Y. 10011, U. S. A.

Piano Rolls - Hollywood Player Piano Roll Co. 8416 Beckford Ave. , Northridge, California, 91324, U. S. A. - Steve Neilson sent us an

enlarged listing of rag rolls (30 Joplin, 15 Scott, 7 Lamb, and 20 of other composers - all are recut from original rolls.) (U. S. price #3. 95 each plus postage).

LP Record - MANY FACES OF RAGTIME with pianist STEEN CHRISTENSEN. Can be obtained for $5. 00 (Canadian or U. S. funds) directly from Mekanisk Musik Museum Vesterbrogade 150, Copenhagen, Denmark (Claes O. Friberg - Director).

Piano Roll - 'Member Harvey Roehl brought to the Bash last year the manuscript of "The Vestal Press Rag", a thickly-scored work in the classic ragtime tradition that combines some unusual features with touches reminiscent of Joseph Lamb. Harvey can now supply a piano roll of this tune, played by its composer Jonathan Jensen, for $3. 50 postpaid in the U. S. , $4. 50 elsewhere. Piano roll buffs should contact Harvey at P. O. Box 97, 3533 Stratford Drive, Vestal, New York 13850. '

Book - The Art of Ragtime by William J. Schafer and Johannes Riedel - (cloth bound, 250 pages) deals with "Form and Meaning of an Original Black American Art". Published by Louisiana State University Press, Baton Rouge, Louisiana, U. S. A. 70803 ($10. 00 in U. S.)

LP Record - DOWNTOWN with JERRY WHITE - Stereo - 12 tracks - includes Runnin' Wild, 12th Street Rag, Flight of the Bumblebee, Snowflakes, Margie, Mame, Hello My Baby, Rose of Washington Square. Available from Howard D. White, 500 Buttermere Avenue, Interlaken, N. J. 07712, U. S. A. (Price $5. 00 postpaid U. S. A. & Canada - $6. 00 elsewhere)

Books - Plenum Publishing Corporation advises that its DA CAPPO PRESS, publishers of THE ROOTS OF JAZZ series, is now in a position to supply 2 new reprints in paperback, "JAZZ" by Nat Hentoff and Albert J. McCarthy and the third edition by Winthrop Sargeant, "JAZZ, HOT and HYBRID." For more particulars write to above at 227 West 17th Street, New York, N. Y. 10011 or buy at your favourite bookstore.

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A TIP OF OUR RAGTIME HAT TO another organization interested in the preservation of music

(The following is reprinted from NATIONAL SHEET MUSIC SOCIETY INC. NEWSLETTER - DECEMBER 1973)

BARBERSHOP HARMONIZERS PRESERVE THE OLD SONGS

The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America is a 35, 000 member organization whose avowed purpose is "to

perpetuate the old American institution, the barbershop quartet, and to promote and encourage vocal harmony." In pursuing this purpose the barbershop harmony society has managed to accumulate one of the largest collections of sheet music in the country.

The music is housed in Harmony Hall, Kenosha, Wisconsin, a beautiful Tudor mansion, originally built by an auto executive, which serves as the international office of the society. In one of its rooms is the Old Songs Library, a collection in excess of 100,000 pieces of old sheet music. A recent evaluation by D. W. Krummel, Professor of Library Science and Music at the University of Illinois, shows that the collection contains over 35,000 items and over 78,000 duplicates. The main concentration of the music, of course, is in the "barbershop period" (roughly from 1895 to 1945).

The barbershop harmony society was organized in 1938 in Tulsa, Oklahoma but never became serious about the music collecting business until the 1950's. The big thrust came in 1956 when the society was the recipient of the 60,000 number collection of Walter A. Wade, a Chicago advertising man. Wade was born in Elkhart, Indiana in 1891 and joined his father's Chicago advertising agency in 1915. He became a pioneer in radio advertising, developing such well known shows as National Barn Dance, the Quiz Kids, and News of the World. But his hobby was collecting music, and by the time of his death in 1951 he had accumulated one of the finest libraries in the country.

In 1954 a member of S. P. E. B. S. Q. S. A., Lynn Hauldren, joined the Wade agency and became acquainted with the rich musical legacy which Walter Wade had left behind. It was through Hauldren's efforts that the society eventually was bequeathed the Wade collection.

Each day the Old Songs Library in Kenosha becomes larger through the gifts of members. They are encouraged to search through their attics and those of their families to see what old sheet music they can find. When members donate music to the Old Songs Library they receive a certificate identifying them as a FOSL (Friends of the Old Songs Library).

The library is catalogued by both song title and composer. Much of this work was a labor of love of the late Dr. Robert F. Brooks who was an Associate Professor of Botany at the University of Missouri. Dr. Boooks, an ardent Barbershopper, spent almost all his vacations at Harmony Hall in Kenosha indexing the music. It's estimated he worked a total of 110 days at the project, averaging 12 hours per day. The Society now has a part time librarian on its staff and she attempts to keep up with the influx of music and requests for music.

As far as the barbershop harmony society is concerned the greatest value of the library is as a source for music for its quartets and choruses; society arrangers are constantly prowling through the library looking for sheet music which they can transform into barbershop arrangements, or checking the melody line on arrangements already in progress. Each year the society brings a number of its top arrangers to Harmony Hall (or to another central point) for a full week and assigns old sheet music to them so they can turn out the arrangements which the quartets and choruses so love to sing.

The international office of S. P. E. B. S. Q. S. A. is located at 6315 Third Avenue, Kenosha, Wisconsin.

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SOMETHING DOING...

JOHN ARPIN - at The Prince Hotel, Toronto, Cor. York Mills & Don Mills Roads, in the Royal Box Lounge, evenings from Monday to Saturday.

EUBIE BLAKE - The DEAN of RAGTIME - Performs frequently at Concerts and Festivals. Does guest appearances on T. V. talk shows and is often to be heard on radio programs (watch your local press music programs for dates).

STEEN CHRISTENSEN - at the Mechanical Music Museum (MMM), Vesterbrogade 150, Copenhagen (Denmark), every 2nd & 4th Wednesday each month.

BOB DURST - (RAJAH OF RAGTIME) plays ragtime piano on the Holiday Inn circuit thru the middle U. S.

DON EWELL - at the Life Lounge 3233 N. Ocean Blvd., Fort Lauderdale, Florida, with Andy Bartha and the Deep South Dixieland Jazz Band.

PETER FAHRENHOLTZ - plays solo ragtime piano and with bands - regularly at Jacob's Bar BQ, Arhus and at Stenkaelderen, Arhus (Hjortshoj, Denmark)

"GASLIGHT" GALE FOEHNER - at Rochester, N. Y. - Regularly performing ragtime and sing-a-longs with slides at concerts and private party engagements.

DOUG FRASER - Entertainer, Singer, Banjo with Heartaches Razz Band, Vancouver, B. C. Does travelling one-nighters.

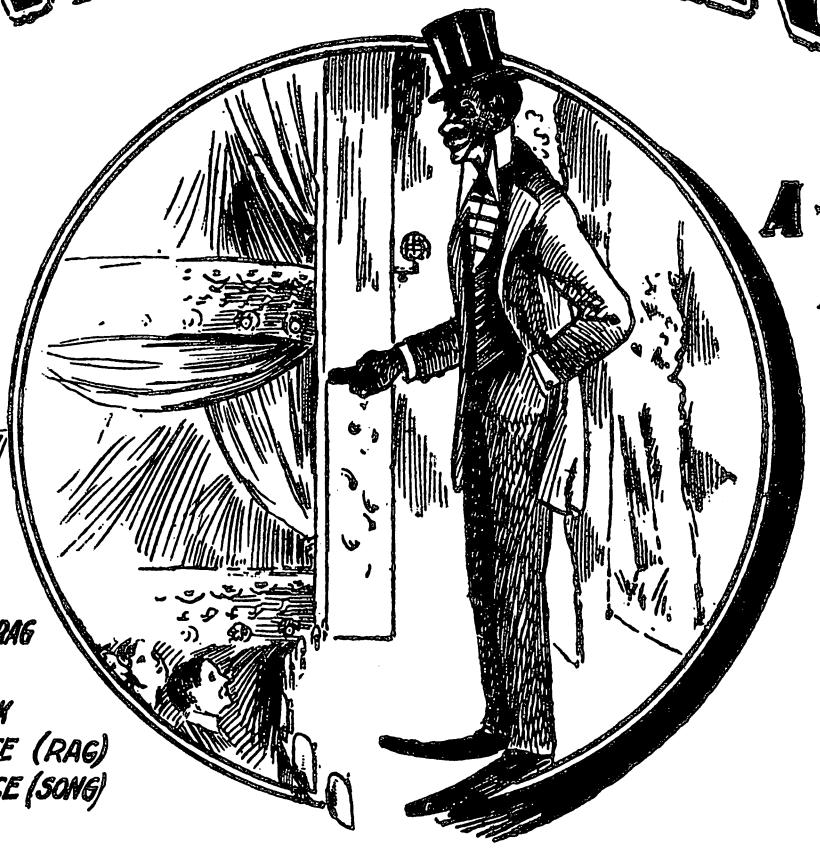
JIM HESSION - at the Polynesian Hotel (Tambu Lounge), Disney World, Orlando, Florida - six nights a week.

JIM KAPLAN - at the Pizza-Stein, 1428 W. Galena Ave., Freeport, Illinois on Tuesday, Friday and Sundays.

JOHN MADDOX	- at Cherry Creek Inn, Denver, Colorado, from August 4 to September 27. - at Village Motor Inn, Missoula, Montana, from September 29 to October 11.
KEN MAYHERCY	- (RAGTIME $ BILL) Plays regularly at the Ramada Inns at Casper and Steamboat Springs, Colorado.
GLENN MEYER	- and his band The Jazz City Six in the Mississippi Steamboat Company room at Mansion House Center, St. Louis every Monday at 8:30 p. m.
BOB MILNE	- at The Sundog on Michigan Ave. in Dearborn, Michigan, plays Classical Ragtime and sometimes his own compositions.
MIKE MONTGOMERY	- at The Dakota Inn, Rathskeller, Detroit, Michigan, Friday nights.
MAX MORATH	- on the road with his new show "The Ragtime Years".
DR. ELI NEWBERGER	- and The New Black Eagle Jazz Band at the Stickey Wicket Pub, West Main Street, Hopkinton, Mass., Thursday 8:00 p. m. to 12:00 p. m. (Pianist is Bob Pilsbury.)
TOM NOEL	- on the road with his living portrayal show "Mark Twain at Home".
CHARLIE RASCH	- with SISTER KATE, at the Cow Palace, Bancroft Road about 8 miles west of Toledo, Ohio, Fridays and Saturdays 9:00 p. m. on.
TOM SCHMUTZLER	- and the Hardware City Temperance and Ragtime Society, at Shakey's Pizza Parlor, Vernon, Conn. - Fridays and Saturdays. - at Ramada Inn, Int'l. Airport, Windsor Locks, Conn. Sundays at 6:30 to 10:30 p. m.
BOB SEELEY	- at Old Mill Restaurant, 5838 Dixie Highway, Waterford, Michigan (U. S. 10) Monday thru Saturday nights at 8:00 p. m.
DAN SUMMERS	- and the New Charleston Chasers (with the ODJB sound), at Speak Steak House, Whirlpool St. at Cleveland Avenue, Niagara Falls, N. Y., Saturday nights and some Friday nights.
TREBOR TICHENOR	- on The Goldenrod Showboat, at St. Louis, Missouri. Does weekly radio show on KWMU - FM 90. 7 called "RAGOPHILE with Trebor Tichenor", Fridays at 6:00 p. m.
TERRY WALDO	- at Engine House #5, German Village, Columbus, Ohio, Wednesday and Thursday 9:00 p. m. to 12:00 p. m. (when not on the road).
TEX WYNDHAM	- and The Red Lion Jazz Band, appearing regularly at The Surrey Restaurant, 1101 Philadelphia Pike, Wilmington, Delaware.
BILL ZINN	- and Zinn's Ragtime String Quartet doing Concerts and College dates in the New York area.
PERFORMERS:	Please keep us posted on your whereabouts and your schedule will appear in this column.

DEDICATED TO JAMES BROWN AND HIS MANDOLIN CLUB

THE ENTERTAINER



A — RAG TIME TWO STEP

BY

SCOTT JOPLIN

COMPOSER OF

MAPLE LEAF RAG
SUNFLOWER SLOW DRAG
PEACHERINE RAG
SWIPESY CAKE WALK
THE STRENUOUS LIFE (RAG)
THE RAGTIME DANCE (SONG)
ETC., ETC..

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